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HANS HOLBEIN

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THE WORK OF

HANS HOLBEIN

REPRODUCED IN 252 ILLUSTRATIONS

WITH A BIOGRAPHICAL INTRODUCTION

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HANS HOLBEIN

HIS LIFE AND WORK

THE age in which Hans Holbein lived and worked was the age of what has been called The New Learning. It was an age of practical achievements, of adventures, of undertakings for the purpose of material gains. It was the age of conquest and colonization for worldly benefits, an age the logical outcome of the Renaissance. Prior to this age people were moved by faith in the invisible and unknowable; the imagination played the principal part in human hopes and aspirations. But with the discovery of the New World and the achievements of the Reformation a new spirit possessed men. They saw that the world was rich in the means for making life pleasant and desirable. All that was necessary was to dig and delve and shape what was there to hand; or, to go out and adventure for the prizes that were there to win. The spirit of this age was thus a realizing spirit, and it is this realizing spirit that Holbein possessed and evinced in his works.

Holbein came into this adventuring and realizing world and found that men and women were busy doing things, not merely thinking them. These achieving people he reproduced in his portraits with a keenness of observation and implacability of handling that make his paintings objects for wonder and admiration to-day. The people he pictures are no longer dreamers, but doers; their eyes look out with sharp calculating and clever gaze as if questioning and analyzing. These are men and women of affairs, of experience of human nature, men and women who have less of faith and more of suspicion in their natures than was common in the early days of the Renaissance. Holbein must himself have been of their kind—a practical man who found the world a scrambling place. He scrambled with the rest, but he possessed a sense of humor which enabled him to make allowance for the natural rapacity in human beings, and to look with kindly scepticism on their frailties and

foibles. This is what we find in Holbein's portraits of the men and women he painted, and this also is what these portraits indirectly reveal of the painter himself.

Hans Holbein was born in the city of Augsburg in 1497. His father was a painter and a member of the Guild; but he was not, however, a very successful artist as was his fellow-worker, Hans Burgkmair, for he seems to have been in a state of continual poverty. Indeed, the elder Holbein came to so low an estate that his household effects were sold in order to pay a small debt he owed to his brother, Sigismund Holbein.

Augsburg was a famous city in the later years of the fifteenth century. Its citizens were merchant adventurers who traded with the world. Art flourished there as it did in few other towns in Europe. It was a city of artists, and Holbein came to his profession as naturally as he breathed the air of his native place. His father's taste in decoration he acquired by example and instruction; his own skill as an artist was a natural gift. He remained a pupil in his father's house until he was seventeen years of age, when he left it to go on the wandering tour usual with artists in those days.

We know little of his travels during the year prior to his arrival at Basle in 1515, except that the Canon of the Constance Minster commissioned young Holbein to paint for him a "Madonna and Child." This picture, only discovered in 1876 in a village near Constance, is now part of the Holbein Collection in Basle.

At Basle Holbein remained but a short time, probably not more than eighteen months. The title-page to Leo the Tenth's "Breve ad Erasmum," printed by John Froben, was designed by Holbein, as was also the title-page to the edition of More's "Utopia," printed at Basle. These facts would indicate that he set his hand to any work that would bring him a livelihood. In the splendid collection of Holbein's work made by his friend, Bonifacius Amerbach, which became the nucleus of the Basle Holbein Museum, we find table-tops painted by Holbein and pictures illustrating the Passion of Christ painted on linen, evidently for church processions. In these and in many other ways, Holbein supported himself by his art, making of it a craft and business. He first took up the painting of portraits with the execution of the portraits of Jacob Meier and his young wife Dorothea. Here we see the beginning of the master's great skill. The sketches at Basle show how Holbein worked. He drew a silver-point outline first, with light washes on the face. Then he made pencil notes of the costume and colors of the eyes

and hair. This sketch was his guide for the finished painting which he, probably, completed from memory. These first of his great portraits are decorated after the manner of the Renaissance; but his later portraits are devoid of this decoration; they are concentrated efforts at actual likenesses of the living subjects, rarely elaborated in colors, and but seldom concerned with the details of costume. The Dorothea Meier shows more attention to costume than most of the other portraits; but, probably, he did this for the purpose of securing other commissions of a like kind. In Basle, therefore, Holbein was the apprentice, supporting himself in the various ways which were then open to an artist for his living, and accomplishing himself in the practice of his art. In Basle it is said he found a patron in Erasmus, for whom he made a series of pen and ink drawings for his "Ecomium Moriæ."

In what year he left Basle, or where he went after he left it, is matter for speculation. Some writers say he is the Hans Holbein who was fined for brawling in Lucerne in 1517; other biographers affirm that it was his father. Be that as it may, it is a fact that Holbein the younger was in Lucerne in 1517, for he decorated the house of Jacob von Hertenstein there.

In 1519, however, he was in Basle again. How long he had remained in Lucerne we do not know, nor do we know if he visited Italy before this second coming to Basle, as some biographers assert. Holbein's biographer, Van Mander, denies that Holbein ever was in Italy, yet the decorations and frescoes he did for the Basle Town Council show undoubted acquaintance with Italian art, such an acquaintance, indeed, as leads one to a certainty of belief that Holbein studied that art most carefully. In Basle he now found his brother Ambrose working for the printers and goldsmiths of the town as a member of the Guild. Amerbach, the printer, was a fellow-townsman of Holbein's, and it is no doubt to Amerbach that Holbein owed his admission to the same Guild. This was in the last quarter of 1519. In 1520 Holbein became enrolled a citizen of Basle in order that he might be in a position to pursue his art as a master.

Although but twenty-three years of age, at this time, Holbein was a shrewd and careful Teuton with the Teuton's eye for the main chance. His portrait of himself, painted about this period in pastel, shows him to possess firm self-reliance, and depicts the face of a man of a practical sense undisturbed by theories or fine notions of the world. It is the face of a man who believed in himself and who, at the same time, would be careful to take advantage where advantage

was to be obtained. At twenty-three, then, he married a widow with two children. His citizenship and his marriage established him in Basle as a respectable burgher, and enabled him to set himself up in business as master craftsman and artist.

In Basle Holbein came to know Dürer and his work, and in Basle also he met Erasmus and came under the influence of the Humanist movement. How far Holbein benefited intellectually by his acquaintance with Erasmus we cannot say, but he must have benefited greatly. Holbein had had little or no education at Augsburg, yet his series of drawings for " The Dance of Death " and the " Passion" show an unusual intellectual accomplishment as well as inventive genius. The acquaintance must have been of a very friendly nature, since Holbein painted several portraits of Erasmus. But this intimacy did not interfere with his relations with the Catholics of the town, for it is to Jacob Meier, the Catholic Burgomaster of Basle, that we owe the splendid " Meier Madonna," now in the palace of Prince William of Hesse at Darmstadt, and known to the world generally by the copy of it hanging in the Dresden Gallery. Meier gave this commission to Holbein and asked the artist to picture himself, his wife and children in devotion before the Virgin Mary. The drawings for this splendid picture are in the Basle Collection.

Holbein lived and worked in Basle for seven years. During that time he painted his famous portraits of Amerbach and Erasmus (1523), The Passion Series for the Basle Altarpiece, a Venus, a diptych (Mater Dolorosa and Christ the Man of Sorrows), the " Dead Man " and other paintings, as well as designs for the " Dance of Death," and many wood engravings. The Amerbach portrait is a revelation of Holbein's mastery of his art and excellent power to reproduce his own sympathetic appreciation of the character of his sitter. The picture is the living man, and none other. Mr. Ford Madox Hueffer, in his careful and discriminating little monograph on Holbein, writes of this Amerbach portrait: " It is as if Holbein had had, not the one sitting that was all so many of his later subjects afforded him, but many days of observation when his friend was unaware that he was under the professional eye. In the course of a summer walk along the flowery meadows of the Rhine near Klein Basle . . . perhaps Holbein glanced aside at his companion. Amerbach's eye had, maybe, caught the upspringing of some lark, and the sight suspended for a moment some wise, witty, slightly sardonic and pleasantly erudite remark. Be-

tween the pause and the speech Holbein looked—and the thing was done. Hypothesis or not, that is the general suggestion that the portrait makes, and its actuality, its accidental dramatic effect, lifts it up, just a little, above much work that he did after."

By the end of 1522 Holbein had completed what he could of the decorations he had undertaken to execute for the city's council chamber. Then for two or three years we lose sight of him. It may be that he travelled at this period in France, for we find he made drawings from the De Berry monuments at Bourges, and we also know that the "Dance of Death" was first published at Lyons, though many years later. We have no substantiated information as to his movements until 1526, when we know Holbein was back in Basle preparing to leave for England. What it was that made him undertake such an unusual journey has been matter for speculation for all biographers of Holbein. It may be that commissions were not so plentiful on the continent now that the new religious movement had put a ban on church decoration; it may be that Holbein was not happy with his widow; it may be that he was drawn to England by Erasmus's friend, Sir Thomas More. Whatever may be the reason for his emigration, its undertaking was the turning point in Holbein's life. His first short visit to England was productive of "The Household of Sir Thomas More," a picture that reveals to us more of the character of More and his home than all that Roper has written in his "Life." He also did a fine portrait (now in the Lambeth Collection) of Archbishop Warham and that wonderful portrait-picture of Thomas and John Godsalve.

The year 1528–29 found Holbein once more in Basle, established in a house of his own, bought with the money earned in England, and busy soon on the completion of the decorations for the town's Council Chamber. He also painted the town clock. But Basle was not the place now that it had been in 1525. Erasmus had left it and Amerbach had departed from its pleasant places. It was no longer the centre of Humanist activity, but given over to broils and quarrels and wranglings between fanatic reformers. The glory of the Renaissance had died out of it, and no longer illumined its streets and squares and homes. Holbein was alone and looked in vain for those with whom he could companion himself. He had little or no opportunity for expressing himself in his art, for commissions came rarely from either public or private sources. This man of the Renaissance had outlived the city's part in the movement, and was out of sympathy with the petty doings that now went on in it. He

went to where the movement that had given him life was still pulsating in the hearts and minds of the people—to England—and there he remained for ten years, refusing a magnificent offer from the Basle Town Council to return. He remained in England until the plague finally put an end to his remarkable activities.

What he did during these ten years may be seen in the great Royal Collection of drawings at Windsor, in the portraits in the London National Gallery, and in numerous public and private galleries which contain examples of his masterpieces in portrait painting. A mere list of his achievements during this period would occupy more space than we can afford in this introduction; but it will be sufficient to refer to the beautiful "George Gisze, Merchant of the Steelyard" (in Berlin), the portraits of Dr. John Chambers, Sir Thomas More, Sir Henry Guildford, Sir Bryan Tuke, Robert Southwell, the Duke of Norfolk, Henry VIII, Lady Jane Seymour, Anne of Cleves, the Sieur de Morette, Christina of Milan, Thomas Cromwell and others. It was, no doubt, to his acquaintance with Cromwell that Holbein owes his introduction to the Court of Henry VIII. The King commissioned him to paint a portrait of himself and family and showed his appreciation of Holbein's work by placing it in a distinguished place in Whitehall palace. Holbein had previously shown his remarkable power in two fine paintings, "The Ambassadors" and the "Triumphs of Wealth and Poverty." These with the Cromwell picture and the King's family picture obtained for him the post of painter to the Court of Henry VIII. The portrait of Christina of Milan he painted at Brussels in 1538. From Brussels he had made a visit to Basle, presenting himself among his friends in a rich costume and receiving from the city formally the gift of office of painter to the town.

The drawings for the pictures Holbein painted during his residence in England are preserved in Windsor Castle. There are eighty-seven of them, and are either originals of portraits or sketches for portraits that are lost or were never finished. This treasured collection has been reproduced in colors and published by Royal permission.

Of all Holbein's artistic achievements the series of drawings known as the "Dance of Death" is perhaps the most widely known. The work, when published by the Trechsels of Lyons, achieved an immense popularity. It became known throughout Europe and was read and treasured by the common people even as Bunyan's "Pil-

grim's Progress" was read and treasured a century and a half later. It appealed directly to the hearts of the people, for Holbein had the wonder-working power of being able to tell a story with limpid lucidity. There was no mistaking his meaning, and he did this work with such conscientious attention to the minutest details that he who ran might read and understand the moral he intended to convey. The burden of his art, in this instance, is "Remember, oh man, that thou art mortal." Such a lesson, coming as it did, at a time of deep unrest and spiritual disquietude was accepted eagerly. Poor as well as rich took comfort from it and each found his own content in it—the rich that his richer friends, and the poor that his more advantaged neighbor, would alike succumb in the wide arms of a common death. The book was carried to the meanest hovel as well as to the most stately castle. It was Holbein's "Death of Death" that gave Rubens his first lessons in drawing, and Rubens must have been but one among many who was thus indebted to this little masterpiece. We may properly end this little sketch with what Mr. Ford Madox Hueffer concludes his appreciation of Holbein: "Other artists are giving us more light, others again have given us both more light and more shadow or more shadow alone. But no other artist has left a more sincere rendering of his particular world, and no other artist's particular world is compact of simulacra more convincing, more illusory, or more calculated to hold our attentions. He has redeemed a whole era for us from oblivion, and he had forced us to believe that his vision of it was the only feasible one. This is all that the greatest of art can do, whether it takes us into a world of the artist's fancy or into one of his fellowmen. And, by rescuing from oblivion these past eras it confers upon us, to the extent of its hold, a portion of that herb oblivion, a portion of that forgetfulness of our own selves, which is the best gift that Art has to bestow."

JUGENDWERKE

AUFENTHALT IN BASEL UND IN LUZERN 1514—1519

EARLIEST WORKS

STAY AT BASLE AND AT LUCERNE
1514—1519

ŒUVRES DE JEUNESSE

SÉJOUR A BÂLE ET A LUCERNE
1514—1519

*Basel, Oeffentliche Kunstsammlung

H. 0,375, B. 0,302

Madonna mit Kind

Madonna and child

1514

La Vierge et l'Enfant

H. 0,73, B. 1,39

*Karlsruhe Großherzogl. Kunsthalle

Die Kreuztragung Christi
1515

Christ bearing the cross

Le Christ portant la croix

*Karlsruhe, Großherzogl. Kunsthalle

H. 0,73, B. 1,39

Die Dornenkrönung (Rückseite der Kreuztragung)

The crowning with thorns (Back of Nr. 4) 1515 Couronnement d'épines (Revers de N° 4)

*Rekonstruktion der bemalten Tischplatte für Hans Baer von Basel

Reconstruction of the table painted for Hans Baer of Basle

Reconstruction du dessus de table peint pour Hans Baer de Bâle

H. 1,02, B. 1,36

* Zürich, Schweizerisches Landesmuseum

Table painted for Hans Baer of Basle

Bemalte Tischplatte für Hans Baer von Basel
1515

Dessus de table peint pour Hans Baer de Bâle

*Zürich, Schweizerisches Landesmuseum

Bemalte Tischplatte für Hans Baer von Basel (Ausschnitt)

Table painted for Hans Baer of Basle (Detail)

1515

Dessus de table, paint pour Hans Baer de Bâle (Détail)

* Zürich, Schweizerisches Landesmuseum

Bemalte Tischplatte für Hans Baer (Ausschnitt). Hans Holbeins Siegel

Table painted for Hans Baer (Detail) 1515 Dessus de table peint pour Hans Baer (Détail)
The seal of Holbein Le sceau de Holbein

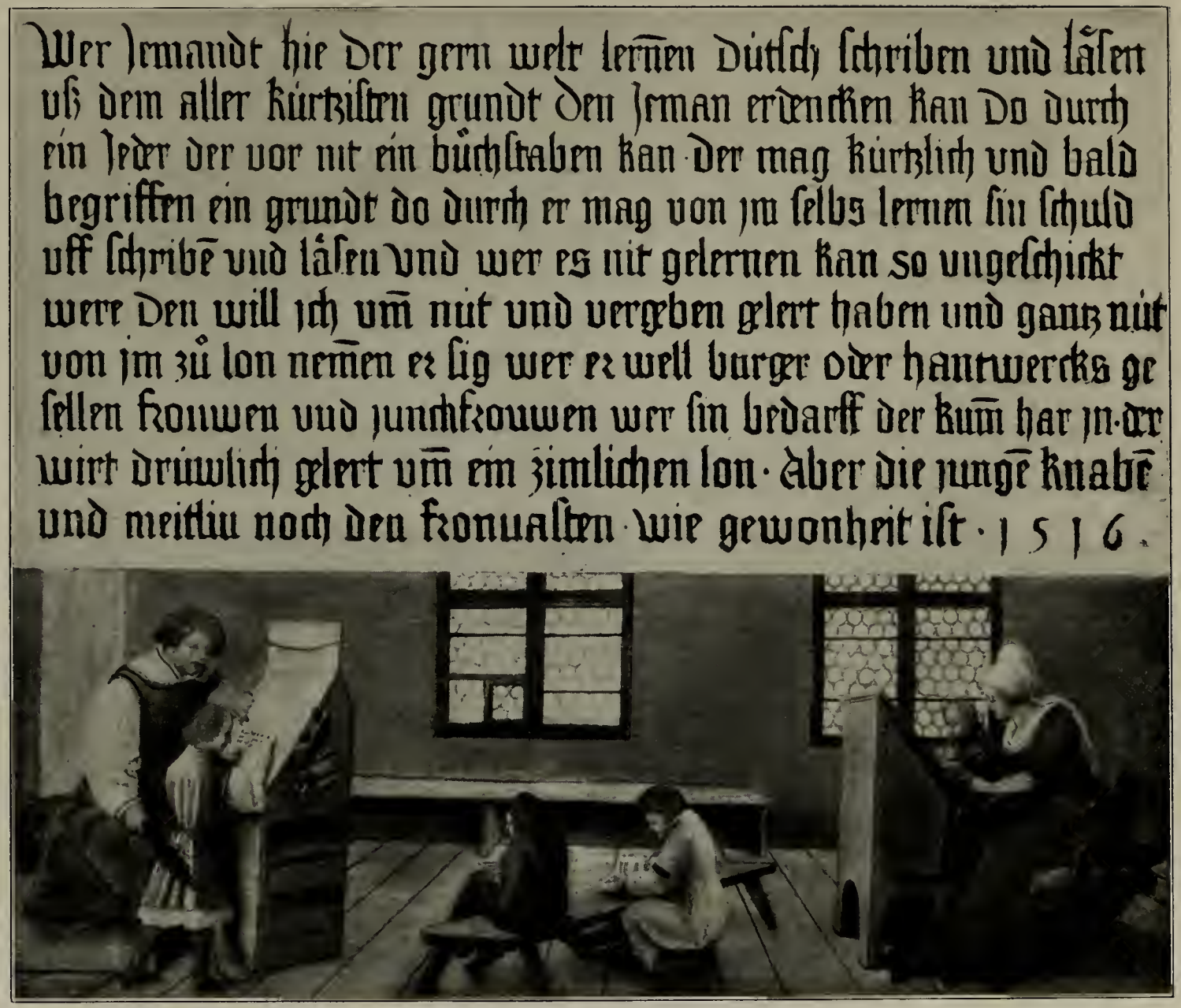
wer jemand hie der gern welt lernen dütsch schriben vnd lâsen vß dem aller-
kürzisten grundt den jeman erdencken kan do durch ein jeder der vor nit ein
büchstaben kan der mag kürtzlich vnd bald begriffen ein grundt do durch er
mag von jm selber lernen sin schuld vff schriben vnd lâsen vnd wer es
nit gelernen kan so vngeschickt were den will ich vm nüt vnd ver-
geben gelert haben vnd gantz nüt von jm zů lon nemen er syg
wer er well burger ouch handtwerckß gesellen frowen vnd jun-
ckfrouwen wer sin bedarff der kum har jn der wirt drüwlich
gelert vm ein zimlichen lon · aber die jungen knaben vnd meí
lin noch den fronvasten wie gewonheyt ist · anno · m cccc xvi

*Basel, Oeffentliche Kunstsammlung

H. 0,548, B. 0,647

Aushängeschild eines Schulmeisters (Vorderseite)

Sign-board of a schoolmaster (Front) 1516 Enseigne d'un maître d'école (Devant)



*Basel, Oeffentliche Kunstsammlung

H. 0,548, B. 0,647

Aushängeschild eines Schulmeisters (Rückseite)

Sign-board of a schoolmaster (Back) 1516 Enseigne d'un maître d'école (Revers)

* Basel, Oeffentliche Kunstsammlung H. 0,38, B. 0,306

Bürgermeister Jacob Meyer von Basel

The burgomaster Jakob Meyer of Basle 1516 Le bourgmestre Jacques Meyer de Bâle

*Basel, Oeffentliche Kunstsammlung H. 0,38, B. 0,306

Dorothea Kannengießer, Gattin des Jakob Meyer

Dorothy Kannengiesser, wife of Jakob Meyer — 1516 — Dorothée Kannengiesser, épouse de Jacques Meyer

*Basel, Oeffentliche Kunstsammlung

Papier auf Holz, H. 0,30, B. 0,357

Adam und Eva

Adam and Eve 1517 Adam et Eve

* New-York, Metropolitan-Museum

H. 0,39, B. 0,278

Benedikt von Hertenstein
1517

*Luzern, Kunstverein H. 1,36, B. 0,65

Lucretia ersticht sich zu Füßen ihres Gatten
Freskobruchstück von der Fassade des Hertensteinhauses in Luzern
1517

Lucretia kills herself in her husband's presence
Fragment of the fresco, formerly at the facade of the Hertenstein-house at Lucerne

Lucretia se tue en présence de son mari
Fragment de fresque, autrefois à la façade de la maison Hertenstein à Lucerne

UNDATIERTE GEMÄLDE

1514—1519

UNDATED PICTURES

1514—1519

PEINTURES SANS DATE

1514—1519

* Basel, Oeffentliche Kunstsammlung

H. 0,228, B. 0,211

Der heilige Johannes

St. John

Saint Jean

*Basel, Oeffentliche Kunstsammlung

H. 0,228, B. 0,211

Eine heilige Jungfrau

A holy virgin

Une sainte vierge

Basel, Oeffentliche Kunstsammlung

H. 1,42, B. 1,53

Das heilige Abendmahl

The Lord's supper

La sainte Cène

*Basel, Oeffentliche Kunstsammlung H. 1,325, B. 1,325

Christus am Oelberg

Christ on the Mount of Olives Le Christ au Mont des Oliviers

*Basel, Oeffentliche Kunstsammlung

H. 1,325, B. 1,645

Die Gefangennahme Christi

Christ is taken prisoner

L'arrestation du Christ

*Basel, Oeffentliche Kunstsammlung H. 1,37, B. 1,15

Die Geißelung Christi

The scourging of Christ La flagellation du Christ

*Basel, Oeffentliche Kunstsammlung

H, 1,335, B. 1,555

Die Handwaschung des Pilatus

Pilate washes his hands

Pilate se lavant les mains

ZWEITER AUFENTHALT IN BASEL

1519—1526

SECOND STAY AT BASLE
1519—1526

SECOND SÉJOUR A BÂLE
1519—1526

*Basel, Oeffentliche Kunstsammlung

H. 0,278, B. 0,275

Bonifazius Amerbach
1519

*Basel, Oeffentliche Kunstsammlung H. 0,38, B. 0,306

Wappen des Bürgermeisters Jakob Meyer
1520
Rückseite des Porträts von 1516

Coat of arms of the burgomaster Jakob Meyer
Backside of the portrait of 1516

Armoiries du bourgmestre Jacques Meyer
Revers du portrait de 1516

*Basel, Universitätsbibliothek H. 0,287, B. 0,208

Wappen des Rektors der Basler Universität Petrus Fabrinus im Matrikelbuch
1523

Coat of arms of the rector of the university of Basle, Petrus Fabrinus

Armoiries de Petrus Fabrinus, recteur de l'université de Bâle

*Basel, Oeffentliche Kunstsammlung H. 0,498, B. 0,495

Die samnitischen Gesandten vor Curius Dentatus

Bruchstück des Wandgemäldes, ehemals im Groß-Rat-Saal zu Basel

The ambassadors of the Samnites before Curius Dentatus

1521—1522.

Fragment of the fresco, formerly in the Great-Council-Chamber at Basle

Les ambassadeurs des Samnites devant Curius Dentatus

Fragment de la fresque, autrefois dans la salle du Grand-Conseil à Bâle

H. 0,307, B. 2,00

*Basel, Oeffentliche Kunstsammlung

Der Leichnam Christi im Grabe (Predella)

The dead body of Christ in the tomb — 1521 — Le corps du Christ dans le tombeau

Basel, Oeffentliche Kunstsammlung

Der Leichnam Christi im Grabe (Ausschnitt)

The dead body of Christ in the tomb (Detail) — 1521 — Le corps du Christ dans le tombeau (Détail)

*Karlsruhe, Großherzogl. Kunsthalle H. 1,11, B. 0,38

Der heilige Georg
Altarflügel
1522

St. George
Wing of altar-piece

Saint Georges
Volet d'autel

*Karlsruhe, Großherzogl. Kunsthalle H. 1,11, B. 0,38

Die heilige Ursula

Altarflügel

1522

St. Ursula
Wing of altar-piece

Sainte Ursule
Volet d'autel

* Solothurn, Städt. Museum H. 1,40, B. 1,00

Madonna mit dem Kinde, einem heiligen Bischof und dem heiligen Ursus

Madonna and child with a saint bishop and Saint Ursus 1522 La Vierge avec l'Enfant, un saint évêque et Saint Urs

*Longford Castle, Earl of Radnor

H. 0,76, B. 0,51

Erasmus von Rotterdam
1523

Basel, Oeffentliche Kunstsammlung

Papier auf Holz, H. 0,366 B. 0,30

Erasmus von Rotterdam
1523

*Paris, Louvre

H. 0,43, B. 0,33

Erasmus von Rotterdam
1523

* Basel, Oeffentliche Kunstsammlung H. 0,347, B. 0,265

Magdalena Offenburg als Laïs von Corinth

Magdalen Offenburg as Laïs of Corinth — 1526 — Madeleine Offenburg comme Laïs de Corinthe

*Basel, Oeffentliche Kunstsammlung H. 0,335, B. 0,263

Magdalena Offenburg als Venus

Magdalen Offenburg as Venus 1526 Madeleine Offenburg comme Vénus

UNDATIERTE GEMÄLDE
1519—1526

UNDATED PICTURES
1519—1526

PEINTURES SANS DATE
1519—1526

*Basel, Oeffentliche Kunstsammlung

Jedes Bild H. 0,287, B. 0,193

Christus als Schmerzensmann und Maria als schmerzensreiche Mutter

Christ, the man of sorrows and Mary, the mater dolorosa

Le Christe, l'homme des douleurs, et Marie comme mater dolorosa

*Basel, Oeffentliche Kunstsammlung

H. 1,50, B. 1,485

Die Passion Christi

(Außenseiten der Flügel eines Triptychons)

The passion of Christ

(Outsides of the wings of a triptych)

La passion du Christ

(Volets d'un triptyque, côtés extérieurs)

Basel, Oeffentliche Kunstsammlung H. 0,68, B. 0,324

Die Passion Christi (Ausschnitt)

Christus am Ölberg

The passion of Christ (Detail)
Christ on the Mount
of Olives

La passion du Christ (Détail)
Le Christ au Mont
des Oliviers

Basel, Oeffentliche Kunstsammlung H. 0,737, B. 0,324

Die Passion Christi (Ausschnitt)
Gefangennahme

The passion of Christ (Detail) La passion du Christ (Détail)
The betrayal of Christ L'arrestation

Basel, Oeffentliche Kunstsammlung H. 0,737, B. 0,328

Die Passion Christi (Ausschnitt)
Christus vor Kaïphas

The passion of Christ (Detail)
Christ before Caiaphas

La passion du Christ (Détail)
Le Christ devant Caïphe

* Basel, Oeffentliche Kunstsammlung H. 0,688, B. 0,325

Die Passion Christi (Ausschnitt)
Geißelung

The passion of Christ (Detail)
The scourging

La passion du Christ (Détail)
La flagellation

Basel, Oeffentliche Kunstsammlung H. 0,757, B. 0,324

Die Passion Christi (Ausschnitt)
Verspottung

The passion of Christ (Detail) La passion du Christ (Détail)
The mocking La dérision

Basel, Oeffentliche Kunstsammlung H. 0,757, B. 0,324

Die Passion Christi (Ausschnitt)
Kreuztragung

The passion of Christ (Detail)
Christ bearing the cross

La passion du Christ (Détail)
Le Christ portant la croix

Basel, Oeffentliche Kunstsammlung H. 0,757, B. 0,328

Die Passion Christi (Ausschnitt)
Kreuzigung

The passion of Christ (Detail) La passion du Christ (Détail)
The crucifixion La crucifixion

Basel, Oeffentliche Kunstsammlung H. 0,68, B. 0,325

Die Passion Christi (Ausschnitt)

Grablegung

The passion of Christ (Detail) La passion du Christ (Détail)

The entombment La sépulture

*Basel, Oeffentliche Kunstsammlung

H. 1,145, B. 0,957

Das heilige Abendmahl
Mittelbild eines Triptychons

The Lord's Supper
(Central picture of a triptych)

La Sainte Cène
(Milieu d'un triptyque)

*Freiburg i. Breisgau, Universitätskapelle im Münster — H. 2,27, B. 1,08

Anbetung der Hirten

Linker Flügel des Oberried-Altars, Innenseite

The adoration of the shepherds
Left wing of the Oberried-altar, inside

L'adoration des bergers
Volet gauche de l'autel d'Oberried, côté intérieur

*Freiburg i. Breisgau, Universitätskapelle im Münster H. 2,27, B. 1,08

Anbetung der Könige

Rechter Flügel des Oberried-Altars, Innenseite

The adoration of the magi

Right wing of the Oberried-altar, inside

L'adoration des rois

Volet droit de l'autel d'Oberried, côté intérieur

Freiburg i. Breisgau, Universitätskapelle im Münster

Anbetung der Hirten (Ausschnitt)
Der Stifter Hans Oberried von Basel und seine Söhne

The adoration of the shepherds
The donor Hans Oberried and his sons
(Detail)

L'adoration des bergers
Le donateur Hans Oberried et ses fils
(Détail)

Freiburg i. Breisgau, Universitätskapelle im Münster

Anbetung der Könige (Ausschnitt)

The adoration of the magi (Detail)

L'adoration des rois (Détail)

Haag, Kgl. Museum

H. 0,45, B. 0,34

Weibliches Bildnis, vermutlich des Künstlers Gattin

Female portrait, probably the artist's spouse

Portrait d'une femme, probablement l'épouse de l'artiste

*Basel, Oeffentliche Kunstsammlung

H. 2,82, B. 4,54

Flügeltüren der Münsterorgel zu Basel

Doors of the organ of the cathedral at Basle

Volets de l'orgue de la cathédrale à Bâle

Basel, Oeffentliche Kunstsammlung

H. 2,82, B. 1,65

Kaiser Heinrich II. mit dem Münster von Basel

Linke Flügeltüre der Orgel, ehemals im Münster zu Basel

Emperor Henry II. with the cathedral of Basle

Left door of the organ

L'empereur Henri II avec la cathédrale de Bâle

Volet gauche de l'orgue

Basel, Oeffentliche Kunstsammlung H. 2,82, B. 1,65

Maria mit dem Kinde von Engeln gepriesen

Rechte Flügeltüre der Orgel, ehemals im Münster zu Basel

The Virgin with the child glorified by angels
Right door of the organ

La Vierge avec l'Enfant glorifiée par des anges
Volet droit de l'orgue

Basel, Oeffentliche Kunstsammlung

Jedes Bild H. 2,43, B. 0,62

Kaiserin Kunigunde

St. Pantalus, Bischof

Türflügel zum Vorbau der Orgel, ehemals im Münster zu Basel

The empress L'impératrice
Cunegund Cunégonde

The bishop L'évêque
St. Pantalus St. Pantalus

Small door-wings of the organ

Petits volets de l'orgue

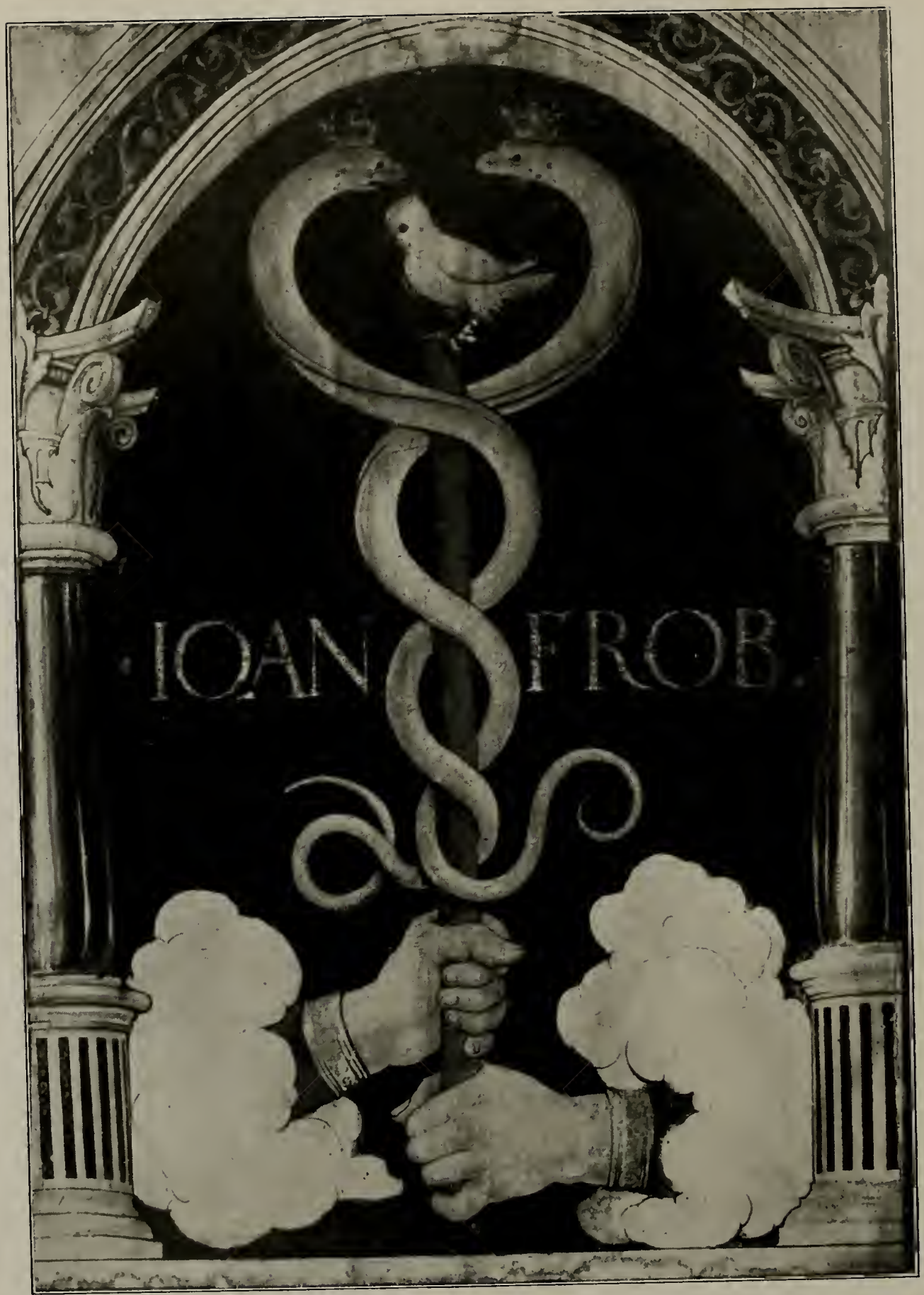
* Darmstadt, Großherzogl. Schloß

H. 1,44, B. 1,01

Die Madonna mit der Familie des Bürgermeisters Jakob Meyer

The Virgin with the family of the burgomaster Jacob Meyer

La Vierge avec la famille du bourgmestre Jacques Meyer



Basel, Oeffentliche Kunstsammlung

H. 0,445, B. 0,317

Das Buchdruckerzeichen des Johannes Froben

The emblem of the printer John Froben

L'emblème de l'imprimeur Jean Froben

ERSTER AUFENTHALT IN ENGLAND

1526—1528

FIRST STAY IN ENGLAND
1526—1528

PREMIER SÉJOUR EN ANGLETERRE
1526—1528

*London, Edward Huth

H. 0,742, B. 0,59

Sir Thomas More
1527

*London, Lambeth Palace H. 0,761, B. 0,653

William Warham, Erzbischof von Canterbury

William Warham, Archbishop of Canterbury 1527 William Warham, Archevêque de Canterbury

*Paris, Louvre H. 0,82, B. 0,67

William Warham, Erzbischof von Canterbury

William Warham, Archbishop of Canterbury 1527 William Warham, Archevêque de Canterbury

* Windsor, Kgl. Schloß

H. 0,814, B. 0,66

Sir Henry Guildford
1527

*Paris, Louvre

H. 0,83, B. 0,67

Bildnis des Astronomen Niklaus Kratzer

Portrait of the astronomer Nicholas Kratzer 1528 Portrait de l'astronome Nicolas Kratzer

*Dresden, Kgl. Gemäldegalerie H. 0,35, B. 0,35

Thomas Godsalve und sein Sohn John

Thomas Godsalve and his son John 1528 Thomas Godsalve et son fils John

UNDATIERTE GEMÄLDE

1526—1528

UNDATED PICTURES

1526—1528

PEINTURES SANS DATE

1526—1528

*Dalkeith Castle, Herzog von Buccleuch

H. 0,913, B. 1,017

Sir Nicholas Carew

*Paris, Louvre

H. 0,39, B. 0,31

Sir Henry Wyat

*London, Miss Guest of Inwona H. 0,47, B. 0,37

Sir Bryan Tuke

* Hampton Court Palace

H. 0,767, B. 0,952

Christus erscheint der Maria Magdalena

Christ appearing to Mary Magdalen

Le Christ apparaît à Marie Madeleine

DRITTER AUFENTHALT IN BASEL
1528—1531

THIRD STAY AT BASLE
1528—1531

TROISIÈME SÉJOUR A BÂLE
1528—1531

*Basel, Oeffentliche Kunstsammlung

Papier auf Holz, H. 0,795, B. 0,655

Die Familie des Künstlers
1528/29

The artist's family

La famille de l'artiste

*Basel, Oeffentliche Kunstsammlung

H. 0,18, B. 0,20

H. 0,25, B. 0,20

König Rehabeam droht den Räten und Aeltesten des Volkes

Bruchstücke des Wandgemäldes, ehemals im Groß-Rat-Saal zu Basel

King Rehoboam threatens the counsellors and the aldermen of the people 1530 Le roi Roboam menace les conseillers et les anciens du peuple

Fragments of the fresco, formerly in the Great-Council-Chamber at Basle

Fragments de la fresque, autrefois dans la salle du Grand-Conseil à Bâle

* Basel, Oeffentliche Kunstsammlung — H. 0,29, B. 0,29 — H. 0,29, B. 0,24

König Rehabeam droht den Räten und Aeltesten des Volkes

Bruchstücke des Wandgemäldes, ehemals im Groß-Rat-Saal zu Basel

King Rehoboam threatens the counsellors and the aldermen of the people 1530 Le roi Roboam menace les conseillers et les anciens du peuple

Fragments of the fresco, formerly in the Great-Council-Chamber at Basle — Fragments de la fresque, autrefois dans la salle du Grand-Conseil à Bâle

*Parma, Galerie

H. 0,33, B. 0,25

Erasmus von Rotterdam
1530

UNDATIERTE GEMÄLDE

1528—1531

UNDATED PICTURES

1528—1531

PORTRAITS SANS DATE

1528—1531

* Basel, Oeffentliche Kunstsammlung

H. 0,258, B. 0,18

Bildnis eines jungen Weibes

Portrait of a young woman

Portrait de jeune femme

*Basel, Oeffentliche Kunstsammlung — Durchmesser 0,10

Erasmus von Rotterdam

*New-York, Metropolitan-Museum

H. 0,187, B. 0,145

Erasmus von Rotterdam

*Hannover, Provinzialmuseum Durchmesser 0,12

Philipp Melanchthon

*Hannover, Provinzialmuseum Durchmesser 0,12

Deckel zum Bildnis Melanchthons (Innenseite)

Inside of the lid of the picture Partie intérieure du couvercle de la peinture

ZWEITER AUFENTHALT IN ENGLAND

1532—1543

A. BIS ZUM EINTRITT IN DEN DIENST KÖNIG HEINRICHS VIII.

1532—1536/37

SECOND STAY IN ENGLAND

1532—1543

A. BEFORE HIS ENTRANCE IN THE SERVICE OF KING HENRY VIII.

1532—1536/37

SECOND SÉJOUR EN ANGLETERRE

1532—1543

A. AVANT D'ENTRER AU SERVICE DU ROI HENRI VIII

1532—1536/37

*Berlin, Kaiser-Friedrich-Museum H. 0,963, B. 0,857

Bildnis des Kaufmanns Georg Gisze

Portrait of the merchant Georg Gisze 1532 Portrait du marchand Georges Gisze

*Windsor, Kgl. Schloß H. 0,60, B. 0,45

Bildnis des Goldschmieds Hans von Antwerpen

Portrait of the goldsmith Hans of Antwerp 1532 Portrait de l'orfèvre Hans d'Anvers

* Wien, Graf Schönborn H. 0,40 B. 0,31

Bildnis eines Wedigh von Cöln

A member of the Wedigh family of Cologne 1532 Un membre de la famille Wedigh de Cologne

* Berlin, Kaiser-Friedrich-Museum H. 0,39, B. 0,30

Hermann Hillebrandt Wedigh von Cöln
1533

*Braunschweig, Herzogl. Museum

H. 0,60, B. 0,45

Cyriacus Fallen
1533

*Windsor, Kgl. Schloß

H. 0,59, B. 0,44

Dietrich Born aus Cöln

Derrick Born of Cologne 1533 Thierri Born de Cologne

* Wien, Hofmuseum

H. 0,48, B. 0.35

Dirk Tybis aus Duisburg
1533

*Haag, Kgl. Museum

H. 0,59, B. 0,625

Robert Cheseman, Falkner Heinrichs VIII.

Robert Cheseman, falconer of Henry VIII. 1533 Robert Cheseman, fauconnier de Henri VIII

* London, Nationalgalerie H. 2,06, B. 2,09

Die Gesandten
Jean de Dinteville und Georges de Selve, Bischof von Lavour

The ambassadors Jean de Dinteville and George de Selve, bishop of Lavour — 1533 — Les ambassadeurs Jean de Dinteville et Georges de Selve, évêque de Lavour

* Brüssel, Frau L. Goldschmidt-Przibram — Durchmesser 0,125

Bildnis eines jungen Mannes

Portrait of a young man — 1533 — Portrait de jeune homme

* Wien, Hofmuseum

Jedes Bild Durchmesser 0,12

Ein Hofbeamter König Heinrichs VIII. von England und seine Gattin

An officer at court of king Henry VIII. and his wife 1534 Un officier de la cour de Henri VIII, roi d'Angleterre, et son épouse

*Tyttenhanger Park, Earl of Caledon

H. 0,76, B. 0,61

Thomas Cromwell
1532—1534

*Petworth, Lord Leconfield

H. 0,536, B. 0,424

Dirk Berck aus Cöln
1536

* Florenz, Uffizien

H. 0,47, B. 0,36

Sir Richard Southwell
1536

* London, Hamon le Strange, Esq.

H. 0,39, B. 0,267

Sir Thomas Le Strange
1536

UNDATIERTE GEMÄLDE
1532—1536/37

UNDATED PICTURES
1532—1536/37

PORTRAITS SANS DATE
1532—1536/37

* Hampton Court Palace

H. 0,463, B. 0,338

John Reskimer of Murthyr

*London, Georges Salting †

Durchmesser 0,13

Der Goldschmied Hans von Antwerpen

The goldsmith Hans of Antwerp

L'orfèvre Hans d'Anvers

*Schloß Ripaille bei Thonon, F. Engel-Gros H. 0,096, B. 0,093

Bildnis eines Hofbeamten König Heinrichs VIII.

Portrait of an officer at court of King Henry VIII.

Portrait d'un officier de la cour du roi Henri VIII

*Dresden, Kgl. Gemäldegalerie

H. 0,925, B. 0,754

Charles de Solier Sieur de Morette

ZWEITER AUFENTHALT IN ENGLAND
1532—1543

B. IM DIENSTE KÖNIG HEINRICHS VIII.
1536/37—1543

SECOND STAY IN ENGLAND
1532—1543

B. IN THE SERVICE OF KING HENRY VIII.
1536/37—1543

SECOND SÉJOUR EN ANGLETERRE
1532—1543

B. AU SERVICE DU ROI HENRI VIII
1536/37—1543

* Wien, Hofmuseum H. 0,65, B. 0,48

Jane Seymour, Königin von England

Jane Seymour, Queen of England 1536 Jane Seymour, reine d'Angleterre

*Althorp, Earl Spencer

H. 0,28, B. 0,19

König Heinrich VIII. von England

King Henry VIII. of England 1537 Henri VIII, roi d'Angleterre

* London, Nationalgalerie H. 1,78, B. 0,81

Prinzessin Christine von Dänemark, verwitwete Herzogin von Mailand

Princess Christina of Denmark „The duchess of Milan" 1538 Princesse Christine de Danemark La duchesse douairière de Milan

*Hannover, Provinzial-Museum

H. 0,555. B. 0,43

Eduard, Prinz von Wales

Edward, Prince of Wales — 1538—1539 — Edouard, prince de Galles

* Windsor, Kgl. Schloß

H. 0,762, B. 0,559

Thomas Howard, Herzog von Norfolk

Thomas Howard, duke of Norfolk 1538—1539 Thomas Howard, duc de Norfolk

Pergament auf Leinwand, H. 0,66, B. 0,49

*Paris, Louvre

Prinzessin Anna von Cleve, nachmalige Gattin König Heinrichs VIII.

Princess Anne of Cleves, after queen 1539 Princesse Anne de Clève, ensuite reine

* Rom, Nationalgalerie H. 0,882, B. 0,75

König Heinrich VIII. von England

King Henry VIII. of England 1539—1540 Henri VIII, roi d'Angleterre

H. 0,736, B. 0,50

*London, Colnaghi & Cie.

Katharina Howard, Königin von England

Catherine Howard, Queen of England 1540—1541 ; Catherine Howard, reine d'Angleterre

*Wien, Hofmuseum

H. 0,47, B. 0,35

Bildnis eines jungen Mannes

Portrait of a young man 1541 Portrait de jeune homme

H. 0,47, B. 0,36

*Berlin, Kaiser-Friedrich-Museum

Bildnis eines Unbekannten

Portrait of an unknown man 1541 Portrait d'un inconnu

* Haag, Kgl. Museum

H. 0,25, B. 0,19

Edelmann mit einem Falken

A nobleman with a falcon 1542 Un gentilhomme avec un faucon

H. 1,80, B. 3,12

* London, Barbers Hall

König Heinrich VIII. verleiht der Barbier- und Chirurgengilde in London einen Freibrief

1541—1543

King Henry VIII. bestowes a charter to the corporation of barbers and surgeons

Le roi Henri VIII accorde une lettre de franchise à la corporation des barbiers et chirurgiens

* Wien, Hofmuseum

H. 0,65, B. 0,48

Dr. John Chambers
1541—1543

*Boston, Mrs.-Gardner-Museum

H. 0,46, B. 0,36

Sir William Butts
1541—1543

*Boston, Mrs.-Gardner-Museum

H. 0,46, B. 0,36

Lady Margaret Butts
1541—1543

*Florenz, Uffizien

Altes Stück, H. 0,23, B. 0,18, Gesamtgröße H. 0,35, B. 0,28

Selbstbildnis Hans Holbeins

Hans Holbein's own portrait 1543 Le portrait de Holbein par lui-même

UNDATIERTE GEMÄLDE

1536/37—1543

UNDATED PICTURES

1536/37—1543

PEINTURES SANS DATE

1536/37—1543

*Bulstrode-Park, Sir John Ramsden, B. H. 0,435, B. 0,435

Bildnis eines Musikers
(Jean de Dinteville)

Portrait of a musician Portrait d'un musicien

*Basel, Dr. Rudolph Geigy

H. 0,37, B. 0,30

Männliches Bildnis

Vermutlich ein Selbstporträt des Künstlers

Portrait of a man
Probably the artist's own portrait

Portrait d'homme
Probablement le portrait de l'artiste par lui-même

*Frankfurt a. M., Städelsches Kunstinstitut

H. 0,31, B. 0,245

Simon George of Quocote

*Wien, Hofmuseum

H. 0,22, B. 0,18

Bildnis einer englischen Dame

Portrait of an English lady

Portrait d'une dame anglaise

*Basel, Oeffentliche Kunstsammlung

H. 0,322, B. 0,254

Bildnis eines unbekannten Herrn

Portrait of an unknown man

Portrait d'un inconnu

*Berlin, Kaiser-Friedrich-Museum

H. 0,51, B. 0,37

Bildnis eines älteren Herrn

Portrait of an elderly man

Portrait d'un homme âgé

* Windsor, Major Charles Palmer

H. 0,42, B. 0,32

Englische Dame

Vermutlich Margaret Wyat, Lady Lee

An English Lady

Probably Margaret Wyat, Lady Lee

Une dame anglaise

Probablement Margaret Wyat, Lady Lee

Wien, Graf Lanckoronski

H. 0,285, B. 0,23

Bildnis einer englischen Dame

Portrait of an English lady

Portrait d'une dame anglaise

MINIATUREN

MINIATURES MINIATURES

* München, Alte Pinakothek H. 0,09, B. 0,07

Derich Born
1533

* Haag, Kgl. Schloß Durchmesser 0,034

Bildnis eines Knaben
Portrait of a boy Portrait d'un garçon

*London, Mr. Vernon Watney Durchmesser 0,038

Bildnis einer englischen Hofdame
(angeblich Jane Seymour)

Portrait of a lady of the court (called Jane Seymour)

Portrait d'une dame de la cour anglaise (dite Jane Seymour)

*London, South Kensington Museum Durchmesser 0,045

Anna von Cleve, Königin von England
1539

Anne of Cleves, Queen of England

Anne de Clève, reine d'Angleterre

*London, Pierpont Morgan Durchmesser 0,054

Mrs. Pemberton

*London, Duke of Buccleuch Durchmesser 0,051

Katharina Howard, Königin von England

Catherine Howard, Queen of England

Catherine Howard, reine d'Angleterre

* Windsor, Kgl. Schloß — Durchmesser 0,047

Karl Brandon, Sohn des Herzogs von Suffolk

Charles Brandon, son of the duke of Suffolk — 1541 — Charles Brandon, fils du duc de Suffolk

* Windsor, Kgl. Schloß — Durchmesser 0,047

Henry Brandon, Sohn des Herzogs von Suffolk

Henry Brandon, son of the duke of Suffolk — Henri Brandon, fils du duc de Suffolk

* Windsor, Kgl. Schloß — Durchmesser 0,055

Lady Elizabeth Audley

* Windsor, Kgl. Schloß — Durchmesser 0,058

Königin Katharina Howard

Queen Catherine Howard — La reine Catherine Howard

*München, Bayr. Nationalmuseum Durchmesser 0,05

Bildnis eines Herrn

Portrait of a gentleman Portrait d'homme

*London, Wallace Collection Durchmesser 0,037

Selbstbildnis Hans Holbeins d. J.

Hans Holbein the younger
Painted by himself

Hans Holbein le jeune
Peint par lui-même

UNTERGEGANGENE WANDGEMÄLDE

ZUSAMMENGESTELLT NACH ORIGINALENTWÜRFEN UND KOPIEN

LOST WALL-PAINTINGS

AFTER ORIGINAL DRAWINGS AND COPIES

PEINTURES DÉCORATIVES PERDUES

D'APRÈS DES DESSINS ORIGINAUX ET DES COPIES

*Basel, Oeffentliche Kunstsammlung

Rekonstruktion von A. Landerer

Fassadenmalerei am Hertensteinhause in Luzern

Frescoes on the face of the Hertenstein-house at Lucerne

Fresque de façade de la maison Hertenstein à Lucerne

Basel, Oeffentliche Kunstsammlung — Zeichnungen von H. Holbein d. J.

Entwürfe zur Fassadenmalerei des Hertensteinhauses

I. Leaina vor den Richtern. II. Dekoration des Erdgeschosses

Designs for the face-painting of the Hertenstein-house

I. Leaina before the judges

II. Decoration of the ground-floor

Dessins pour les peintures de façade de la maison Hertenstein

I. Leaina devant les juges

II. Décoration du rez-de-chaussée

Luzern, Bürgerbibliothek Kopie von J. Schwegler, 1825

Hirschjagd beim Schloß Buonas

Wandgemälde, ehemals im Saal des dritten Stockwerks

Stag-hunt near the castle of Buonas
Fresco, formerly in the hall of the third floor

Chasse aux cerfs près du château de Buonas
Fresque, autrefois dans la salle du troisième étage

Luzern, Bürgerbibliothek Kopie von J. Schwegler, 1825

Jakob von Hertenstein auf der Entenjagd

Wandgemälde, ehemals im Saal des dritten Stockwerks

Jacob of Hertenstein at the chase of ducks
Fresco, formerly in the hall of the third floor

Jacques de Hertenstein à la chasse aux canards
Fresque, autrefois dans la salle du troisième étage

Luzern, Bürgerbibliothek Kopie von 1825

Hasenjagd
Wandgemälde, ehemals im Saal des dritten Stockwerks
Hare-hunting Chasse aux lièvres
Fresco, formerly in the hall of the third floor Fresque, autrefois dans la salle du troisième étage

Luzern, Bürgerbibliothek Kopie von 1825

Der Jungbrunnen
Wandgemälde, ehemals im Saal des dritten Stockwerks
The fountain of youth La fontaine de jouvence
Fresco, formerly in the hall of the third floor Fresque, autrefois dans la salle du troisième étage

Wandmalereien im Hertensteinhaus zu Luzern

Frescoes of the Hertenstein-house at Lucerne — Fresques dans la maison Hertenstein à Lucerne

Luzern, Bürgerbibliothek — Kopie von J. Schwegler, 1825

Bettelfuhr

Wandgemälde, ehemals im Saal des dritten Stockwerks

A cart-load of beggars — Transport de mendiants

Fresco, formerly in the hall of the third floor — Fresque, autrefois dans la salle du troisième étage

Nach Liebenau, Fresken am Hertensteinhause in Luzern — Kopie von J. Schwegler, 1825

Prozession

Wandgemälde in einem Gemach des dritten Stockwerks

Procession — Procession

Fresco, formerly in a room of the third floor — Fresque, autrefois dans une chambre du troisième étage

Nach Liebenau, Fresken am Hertensteinhause in Luzern — Kopie von J. Schwegler, 1825

Die sieben Schutzpatrone der Familie von Hertenstein
Wandgemälde, ehemals in einem Gemach des dritten Stockwerks
The seven patrons of the family of Hertenstein
Fresco, formerly in a room of the third floor
Les sept patrons de la famille de Hertenstein
Fresque, autrefois dans une chambre du troisième étage

Nach Liebenau, Fresken am Hertensteinhause in Luzern — Kopie von J. Schwegler, 1825

Die heiligen vierzehn Nothelfer
Wandgemälde, ehemals in einem Gemach des dritten Stockwerks
The fourteen holy helpers in need
Fresco, formerly in a room of the third floor
Les quatorze saints protecteurs
Fresque, autrefois dans une chambre du troisième étage

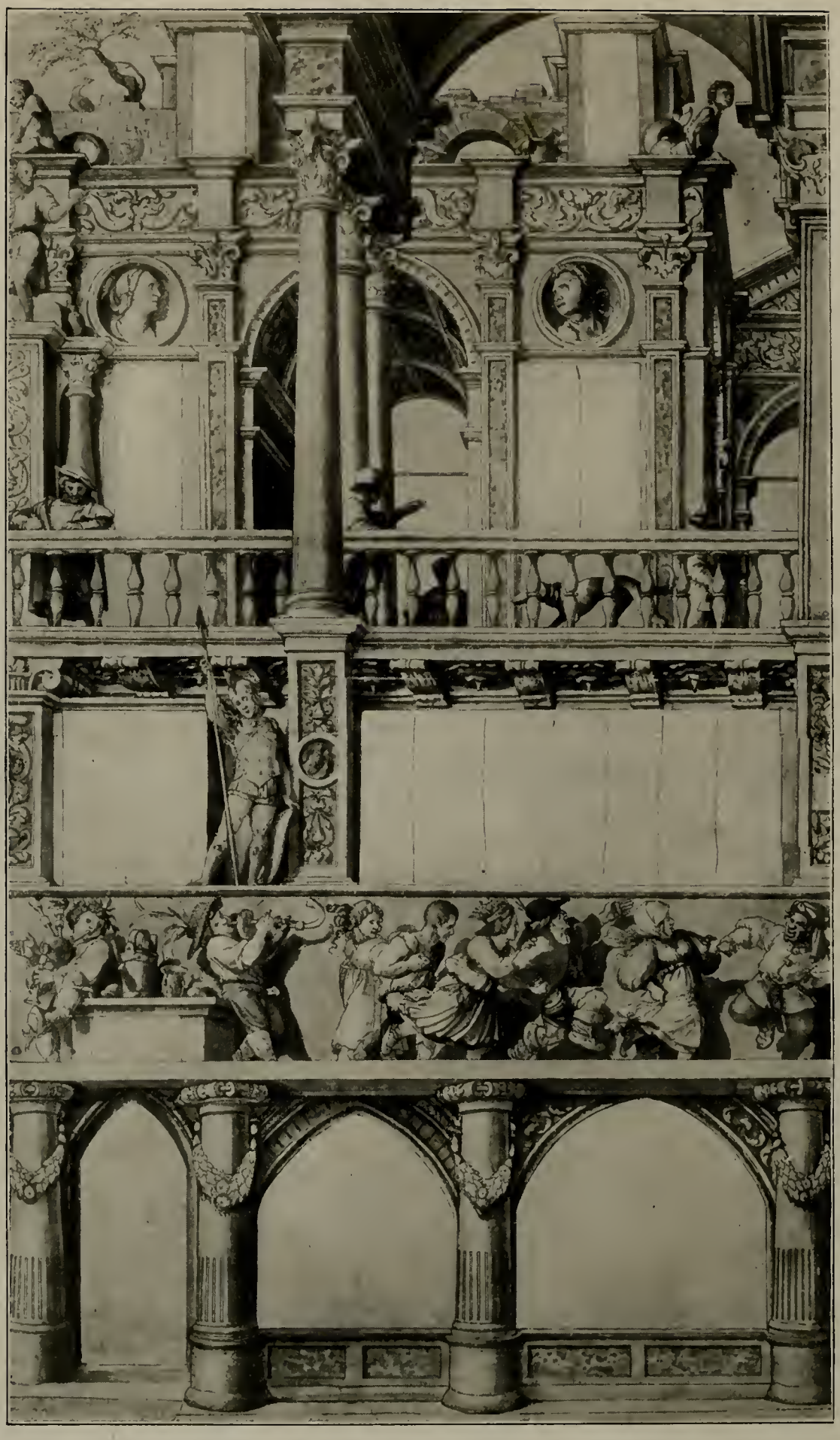
Basel, Öffentliche Kunstsammlung

Rekonstruktion von H. E. von Berlepsch

Fassadenmalerei des Hauses zum Tanz in Basel

Frescoes on the facade of the house „zum Tanz“ at Basle

Fresque de façade de la maison dite „zum Tanz“ à Bâle



Berlin, Kgl. Kupferstichkabinett — Zeichnung von H. Holbein d. J.

Fassade des Hauses zum Tanz gegen die Eisengasse

Front of the house „zum Tanz", facing the „Eisengasse"

Façade de la maison dite „zum Tanz" donnant sur l'„Eisengasse"

Basel, Öffentliche Kunstsammlung — Kopie von Niklaus Rippel, 1590

Fassadenmalerei des Hauses zum Tanz (Ausschnitt)

Fresco on the facade of the house „zum Tanz" (Detail) — Fresque de façade de la maison dite „zum Tanz" (Détail)

Kopie von Niklaus Rippel 1623

Basel, Öffentliche Kunstsammlung

Fassadenmalerei des Hauses zum Tanz (Ausschnitt) Der Bauerntanz

Fresco on the facade of the house „zum Tanz“ (Detail)
The country-dance

Fresque de façade de la maison „zum Tanz“ (Détail)
La danse rustique

* Basel, Oeffentliche Kunstsammlung

Zeichnung von H. Holbein d. J.

König Sapor demütigt den Kaiser Valerian

Wandgemälde, ehemals im Groß-Rat-Saal zu Basel

King Sapor abases the emperor Valerian

Fresco, formerly in the Great-Council-Chamber at Basle

Le roi Sapor humilie l'empereur Valérien

Fresque, autrefois dans la salle du Grand-Conseil à l'hôtel de ville à Bâle

Basel, Oeffentliche Kunstsammlung

Kopie nach Holbeins Entwurf

Der Tod des Gesetzgebers Charondas

Wandgemälde, ehemals im Groß-Rat-Saal zu Basel

The death of the legislator Charondas

Fresco, formerly in the Great-Council-Chamber at Basle

La mort du législateur Charondas

Fresque, autrefois dans la salle du Grand-Conseil à Bâle

Kopie von H. Heß, 1817

Basel, Oeffentliche Kunstsammlung

Der Tod des Gesetzgebers Charondas

Wandgemälde, ehemals im Groß-Rat-Saal zu Basel

1521

The death of the legislator Charondas

Fresco, formerly in the Great-Council-Chamber at Basle

La mort du législateur Charondas

Fresque, autrefois dans la salle du Grand-Conseil à Bâle

Basel, Oeffentliche Kunstsammlung

Kopie nach Holbeins Zeichnung

Die Blendung des Zaleukos von Lokri

Wandgemälde, ehemals im Groß-Rat-Saal zu Basel

The blinding of Zaleucus of Locri

Fresco, fo merly in the Great-Council-Chamber at Basle

Zaleucus de Locride privé de la vue

Fresque, autrefois dans la salle du Grand-Conseil à Bâle

Basel, Oeffentliche Kunstsammlung

Kopie von H. Heß, 1817

Die Blendung des Zaleukos von Lokri

Wandgemälde, ehemals im Groß-Rat-Saal zu Basel

The blinding of Zaleucus of Locri

Fresco, formerly in the Great-Council-Chamber at Basle

Zaleucus de Locride privé de la vue

Fresque, autrefois dans la salle du Grand-Conseil à Bâle

Basel, Oeffentliche Kunstsammlung — Kopie von H. Heß, 1817

Curius Dentatus weist die Gesandten der Samniter zurück

Wandgemälde, ehemals im Groß-Rat-Saal zu Basel

Curius Dentatus repulses the ambassadors of the Samnites

Fresco, formerly in the Great-Council-Chamber at Basle

Curius Dentatus repousse les ambassadeurs des Samnites

Fresque, autrefois dans la salle du Grand-Conseil à Bâle

* Basel, Oeffentliche Kunstsammlung

Kopie, XVI. Jahrhundert

Die Gerechtigkeit fordert die Räte auf, mit Selbstverleugnung ihre Pflicht zu tun

Wandgemälde, ehemals im Groß-Rat-Saal zu Basel

The Justice summons the membres of council to do their duty

Fresco, formerly in the Great-Council-Chamber at Basle

La Justice rappelle les membres du Conseil à leur devoir

Fresque, autrefois dans la salle du Grand-Conseil à Bâle

Basel, Oeffentliche Kunstsammlung

Die Mäßigkeit

Temperance — La tempérance

Kopien, XVI. Jahrhundert

Die Weisheit

Wisdom — La sagesse

Wandgemälde, ehemals im Groß-Rat-Saal zu Basel

Frescoes, formerly in the Great-Council-Chamber at Basle — Fresques, autrefois dans la salle du Grand-Conseil à Bâle

Basel, Oeffentliche Kunstsammlung

König David

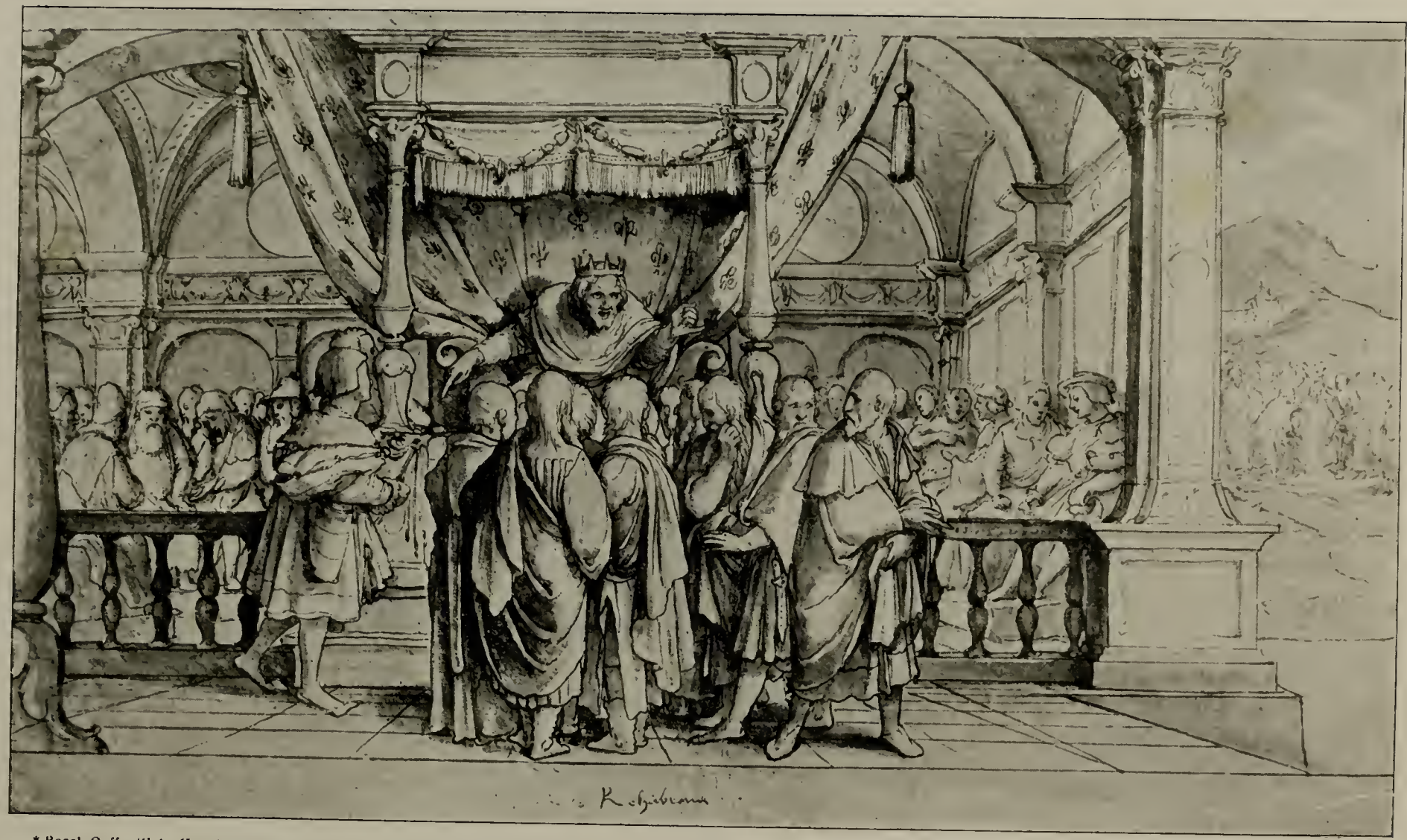
Kopien, XVI. Jahrhundert

Christus

Wandgemälde, ehemals im Groß-Rat-Saal zu Basel

King David Le roi David 1523 Christ Le Christ

Frescoes, formerly in the Great-Council-Chamber at Basle Fresques, autrefois dans la salle du Grand-Conseil à Bâle



* Basel, Oeffentliche Kunstsammlung

Zeichnung von H. Holbein d. J.

König Rehabeam droht den Räten und Aeltesten des Volkes

Wandgemälde, ehemals im Groß-Rat-Saal zu Basel

King Rehoboam threatens the counsellors and aldermen of the people — 1530 — Le roi Roboam menace les conseillers et les anciens du peuple

Fresco, formerly in the Great-Council-Chamber at Basle — Fresque, autrefois dans la salle du Grand-Conseil à Bâle

*Basel, Oeffentliche Kunstsammlung

Zeichnung von H. Holbein d.J.

Der Prophet Daniel verflucht den siegreichen König Saul

Wandgemälde, ehemals im Groß-Rat-Saal zu Basel

The prophet Daniel curses the victorious king Saul — 1530 — Le prophète Daniel maudit le roi victorieux Saul

Fresco, formerly in the Great-Council-Chamber at Basle — Fresque, autrefois dans la salle du Grand-Conseil à Bâle

*Dresden, Kgl. Gemäldegalerie H. 0,79, B. 0,54

Der Tod der Virginia

Kopie nach einem verschollenen Wandgemälde in Grisaillemalerei

The death of Virginia
Copy of a lost fresco in grisaille

La mort de Virginie
Copie d'une fresque perdue en grisaille

*London, Britisches Museum

Kupferstich von 1561 nach Holbeins Zeichnung

Der Triumph des Reichtums

Wandgemälde, ehemals im Festsaal des Stahlhofs zu London

The Triumph of Riches

Fresco, formerly in the hall of the Steelyard in London

Le triomphe de la richesse

Fresque, autrefois dans la salle des fêtes du Stahlhof à Londres

Kopie von Jan de Bischop

London, Britisches Museum

Der Triumph des Reichtums

Wandgemälde, ehemals im Festsaal des Stahlhofs zu London

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Fresque, autrefois dans la salle des fêtes du Stahlhof à Londres

* London, Britisches Museum

Kopie von Jan de Bischop

Der Triumph der Armut

Wandgemälde, ehemals im Festsaal des Stahlhofs zu London

The Triumph of Poverty

Fresco, formerly in the hall of the Steelyard in London

Le triomphe de la pauvreté

Fresque, autrefois dans la salle des fêtes du Stahlhof à Londres

*Berlin, Kgl. Kupferstichkabinett

Zeichnung von Hans Holbein d. J.

Der Parnaß

Festdekoration am Stahlhof in London beim Einzug der Königin Anna Boleyn

1533

The Parnassus

Festive decoration on the Steelyard in London on occasion of the entrance of Queen Anne Boleyn

Le Parnasse

Panneau décoratif au Stahlhof à Londres lors de l'entrée de la reine Anne Boleyn

*Koplert von R. Van Leemput 1667

Gestochen von Vertue

Heinrich VIII., Heinrich VII., Elisabeth von York, Jane Seymour

Wandgemälde, ehemals im Privy Chamber des Schlosses Whitehall zu London

Henry VIII., Henry VII., Elisabeth of York, Jane Seymour

Fresco, formerly in the Privy Chamber of Whitehall Palace in London

1537

Henri VIII, Henri VII, Elisabeth de York, Jeanne Seymour

Fresque, autrefois au palais de Whitehall à Londres

Chatsworth, Herzog von Devonshire H. 2,58, B. 1,37

König Heinrich VIII. von England und sein Vater Heinrich VII.
Originalkarton für die linke Hälfte des Wandgemäldes, ehemals im Privy Chamber des Schlosses Whitehall zu London

King Henry VIII. of England and his father Henry VII.
Original cartoon for the left party of the fresco

1537

Henri VIII, roi d'Angleterre et son père Henri VII
Carton original pour la partie gauche de la fresque

Chatsworth, Herzog von Devonshire H. 2,167, B. 1,232

König Heinrich VIII. von England

Kopie nach dem Wandgemälde, ehemals in Schloß Whitehall

King Henry VIII. of England

Copy after the fresco, formerly in Whitehall Palace

Henri VIII, roi d'Angleterre

Copie d'après le fresque, autrefois au palais de Whitehall

* Windsor Kgl. Schloß

Miniaturgemälde von H. Holbein d.J.

Salomon empfängt die Königin von Saba

Entwurf, vermutlich zu einem verschollenen Wandgemälde in Grisaillemalerei

Salomon receives the queen of Sheba

Design, probably for a lost fresco in grisaille

Salomon reçoit la reine de Saba

Projet, probablement pour une fresque perdue en grisaille

London, Britisches Museum

Kopie, XVI. Jahrhundert

König Heinrich VIII. bei Tafel

Vermutlich nach einem Entwurf zu einem verschollenen Wandgemälde

King Henry VIII. at table

Probably after a sketch for a lost fresco

Le roi Henri VIII à table

Probablement d'après un projet pour une fresque perdue

VERSCHOLLENE TAFELBILDER

NACH KOPIEN UND STICHEN

LOST PICTURES

AFTER COPIES AND ENGRAVINGS

TABLEAUX PERDUS

D'APRÈS DES COPIES ET DES GRAVURES

Palermo, Chiaramonte Bordonaro H. 1.175, B. 0,575

Die Beweinung Christi

The lamentation for Christ Le Christ pleuré

* Basel, Oeffentliche Kunstsammlung

H. 0,91, B. 0,75

Christus am Kreuz zwischen Maria und Johannes

Christ on the cross between Mary and St. John

Le Christ crucifié entre Marie et saint Jean

*Amsterdam, Kgl. Kupferstichkabinett

Gestochen von W. Akersloot, 1664

Die Gefangennahme Christi

Christ is taken prisoner

L'arrestation de Jésus-Christ

*P. 109 Gestochen von W. Hollar

Die Beweinung Christi

Mittelbild eines Triptychons

The lamentation for Christ

Central part of a triptych

Le Christ pleuré

Milieu d'un triptyque

*P. 176 Gestochen von W. Hollar

St. Barbara

St. Barbara Sainte Barbe

*Basel, Oeffentliche Kunstsammlung H. 1,01, B. 0,74

Die Propheten Daniel und Hosea

Basel Oeffentliche Kunstsammlung H. 1,01, B. 0,74

Die Propheten Sacharja und Maleachi

Kopien von Bartholomäus Sarburg

The prophets Daniel and Hoseah

Les prophètes Daniel et Osée

The prophets Zechariah and Malachi

Les prophètes Zacharie et Malachie

*Basel, Oeffentliche Kunstsammlung

Zeichnung von Hans Holbein d.J.

Vorstudie zum Familienbilde des Sir Thomas More

Study for the family portrait of Sir Thomas More 1528 Esquisse pour le portrait de famille de Sir Thomas More

* London, Sir Hugh Lane

H. 2,29, B. 3,355

Kopie nach dem Familienbilde des Sir Thomas More

Copy after the family portrait of Sir Thomas More

Copie d'après le portrait de famille de Sir Thomas More

London, Lord Sackville

H. 0,647, B. 0,495

Margaret Roper, Tochter des Thomas More

Kopie eines Ausschnittes des Familienbildes von 1528

Margaret Roper, daughter of Thomas More

Partial copy of the family portrait

Marguerite Roper, fille de Thomas More

Copiée d'après le portrait de famille

* Haag, Kgl. Museum

H. 0,39, B. 0,264

Jane Seymour, Königin von England

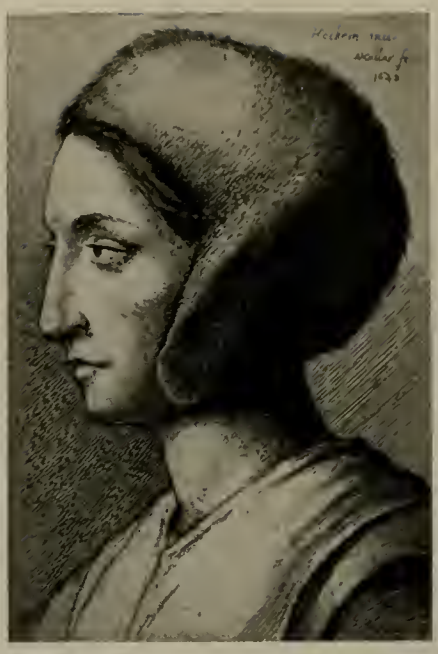
Jane Seymour, Queen of England

Jane Seymour, reine d'Angleterre

P. 1551 Stich von W. Hollar

Bildnis eines Knaben

Portrait of a boy Portrait d'un garçon



* P. 1552 Stich von W. Hollar

Margaret Clement

P. 1544 Stich von W. Hollar

Unbekannter mit schwarzem Barett

An unknown with a black bonnet Un inconnu avec une barrette noire

* P. 1543 Stich von W. Hollar

Bildnis eines Jünglings

Portrait of a young man Portrait d'un jeune homme

* P. 1411 Stich von W. Hollar

Der Goldschmied Hans von Zürich

The goldsmith Hans of Zurich 1532 L'orfèvre Hans de Zurich

* P. 1509 Stich von W. Hollar

Henry Howard, Graf von Surrey

Henry Howard, Earl of Surrey 1542 Henry Howard, Comte de Surrey

* P. 1550 Stich von W. Hollar

Unbekannte englische Dame

An unknown English lady Une dame anglaise inconnue

*P. 1545 Stich von W. Hollar

Königin Anna von Cleve (?)

Queen Anne of Cleves (?) La reine Anne de Clève (?)

P. 1546 Stich von W. Hollar

Königin Katharina Howard

Queen Catherine Howard La reine Catherine Howard

P. 1387 Stich von W. Hollar

Lord Denny

1541

P. 1547 Stich von W. Hollar

Jean de Dinteville (?)

* P. 1549 Stich von W. Hollar

Unbekannte englische Dame

An unknown English lady — Une dame anglaise inconnue

* P. 1465 Stich von W. Hollar

Prinzessin Maria, Tochter Heinrichs VIII. (?)

Princess Mary, after Queen (?) — La princesse Marie, fille de Henri VIII (?)

P. 1342 Stich von W. Hollar

Königin Anna Boleyn (?)

Queen Anne Boleyn (?) — La reine Anne Boleyn (?)

* P. 1554 Stich von W. Hollar

Karl Brandon, Herzog von Suffolk (?)

Charles Brandon, Duke of Suffolk (?) Charles Brandon, Duc de Suffolk (?)

ANHANG

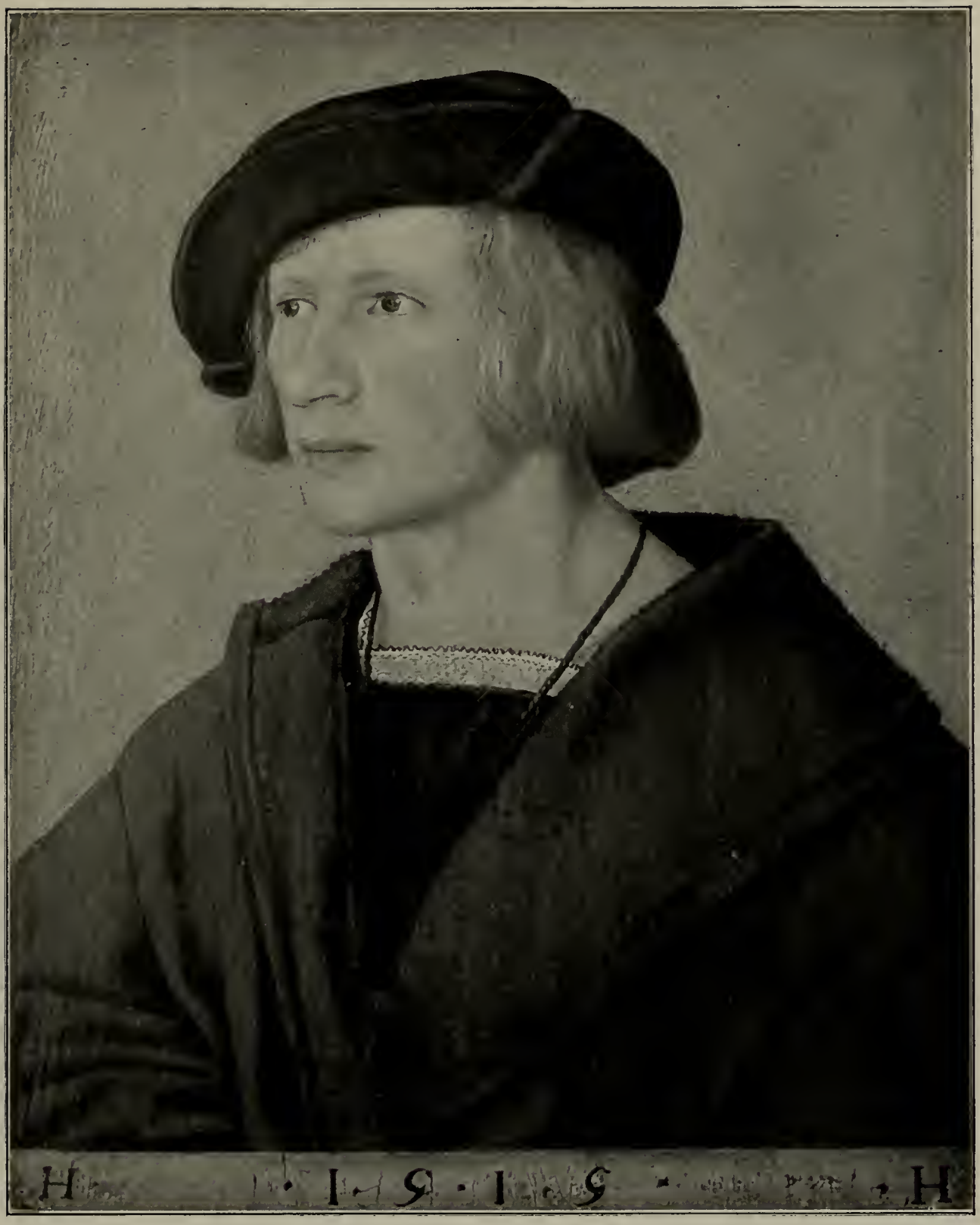
ZWEIFELHAFTE UND FÄLSCHLICH ZUGEWIESENE GEMÄLDE
WICHTIGERE KOPIEN NACH VORHANDENEN GEMÄLDEN

APPENDIX

DOUBTFUL AND WRONGLY
ATTRIBUTED PICTURES
THE MOST IMPORTANT COPIES

SUPPLÉMENT

TABLEAUX DOUTEUX OU
FAUSSEMENT ATTRIBUÉS
COPIES IMPORTANTES



*Darmstadt, Großherzogl. Hessisches Landesmuseum H. 0,33, B. 0,28

Bildnis eines Jünglings

Portrait of a young man 1515 Portrait d'un jeune homme

*Basel, Oeffentliche Kunstsammlung — Pergament auf Holz, H. 0,405, B. 0,275

Der Maler Hans Herbster von Basel

Portrait of the painter Hans Herbster of Basle 1516 — Portrait du peintre Hans Herbster de Bâle

*Krakau, Fürst Czartoryski

H. 0,34, B. 0,26

Männliches Bildnis

Angeblich Bürgermeister Jakob Meyer von Basel

Portrait of a man

Called the burgomaster Jacob Meyer of Basle

Portrait d'homme

Dit le bourgmestre Jacques Meyer de Bâle

*Paris, Walter Gay

H. 0,835, B. 0,512

Erasmus von Rotterdam

Nach dem Gemälde in Longford Castle

After the portrait at Longford Castle

D'après le portrait à Longford Castle

*Hampton Court Palace H. 0,548, B. 0,324

Buchdrucker Johannes Froben von Basel

The printer John Froben of Basle

L'imprimeur Jean Froben de Bâle

Hampton Court Palace H. 0,545, B.0,32

Erasmus von Rotterdam

Nach dem Gemälde in Longford Castle

After the portrait at Longford Castle D'après le portrait à Longford Castle

H. 0,38, B. 0,323

*Basel, Oeffentliche Kunstsammlung

Buchdrucker Johannes Froben

The printer John Froben

L'imprimeur Jean Froben

* Dresden, Kgl. Gemäldegalerie

H. 1,595, B. 1,03

Die Madonna mit der Familie des Bürgermeisters Jakob Meyer

The Madonna with the family of the burgomaster Jacob Meyer

La Vierge avec la famille du bourgmestre Jacques Meyer

*Erlangen, Universitätsgalerie

Pergament, H. 0,285, B. 0,38

Der Gleichmut des Pyrrho

The imperturbation of Pyrrho

L'intrépidité de Pyrrhon

*München, Alte Pinakothek

H. 0,49, B. 0,38

Sir Bryan Tuke

* Glarus, E. Trümpy

H. 0,453, B. 0,425

Kopie nach dem Familienbildnis des Künstlers in Basel

Vermutlich mit dem ursprünglichen Hintergrunde

Copy after the artist's family portrait at Basle
Probably with the original back-ground

Copy d'après le portrait de famille de l'artiste à Bâle
Probablement avec le fond original

XVI. Jahrhundert

*Lille, Gemäldemuseum H. 0,90, B. 0,64

Kopie nach dem Familienbildnis des Künstlers in Basel

Nach Entfernung des ursprünglichen Hintergrundes; im jetzigen Zustand

Copy after the artist's family portrait at Basle
Without the original back-ground

Copie d'après le portrait de famille de l'artiste à Bâle
Sans le fond original

XVI. Jahrhundert

*St. Petersburg, Eremitage

H. 0,84, B. 0,66

Erasmus von Rotterdam

Besançon, Städtisches Museum H. 0,36, B. 0,27

Erasmus von Rotterdam

Kopie nach dem Gemälde in Parma

Copy after the portrait at Parma Copie d'après le portrait à Parme

*London, Mr. Leopold Hirsch

H. 0,685, B. 0,558

Bildnis eines Unbekannten

Portrait of an unknown man 1530 Portrait d'un inconnu

*Paris, Marquis de la Rosière †

H. 0,259, B. 0,204

Sir Nicholas Pointz
1535

* Paris, Louvre

H. 0,47, B. 0,38

Sir Richard Southwell

Kopie nach dem Gemälde in Florenz

Copy after the portrait at Florence 1536 Copie d'après le portrait à Florence

* München, Alte Pinakothek

H. 0,53, B. 0,42

Derich Berck aus Cöln

Kopie nach dem Gemälde in Petworth

Copy after the portrait at Petworth

Copie d'après le portrait à Petworth

*Prag, Gemäldegalerie des Rudolphinums

H. 0,36, B. 0,27

Lady Elizabeth Vaux

*Hampton Court Palace

H. 0,38, B. 0,29

Lady Elizabeth Vaux

*Windsor, Kgl. Schloß

H. 1,01, B. 0,74

König Heinrich VIII. von England

Henry VIII., King of England

Henri VIII, roi d'Angleterre

* Windsor, Kgl. Schloß

H. 1,12, B. 0,82

König Eduard VI. von England

Edward VI., King of England

Edouard VI, roi d'Angleterre

* Madrid, Prado

H. 0,62, B. 0,47

Bildnis eines Unbekannten

Portrait of an unknown man

Portrait d'un inconnu

*Brüssel, Kgl. Gemäldegalerie H. 0,23, B. 0,17

Männliches Bildnis

Früher Thomas Morus genannt

Portrait of an unknown man
Formerly called Thomas More

Portrait d'un inconnu
Autrefois nommé Thomas More

*Althorp, Earl Spencer

Durchmesser 0,10

Der Goldschmied Hans von Antwerpen

The goldsmith Hans of Antwerp

L'orfèvre Hans d'Anvers

London, Mr. J. Pierpont Morgan
Durchmesser 0,07

Sir Thomas More

Nach dem Gemälde von 1527

After the portrait of 1527 — D'après le portrait de 1527

* London, Mrs. Joseph

Lady Guildford

Nach dem Gemälde von 1527

After the portrait of 1527 — D'après le portrait de 1527

* London, Mr. J. Pierpont Morgan
Durchmesser 0,032

Heinrich VIII.,
König von England

Kopie

Henry VIII., King of England — Henri VIII, roi d'Angleterre

Antwerpen, Mayer van den Bergh
Durchmesser 0,04

Holbeins Selbstbildnis

Kopie

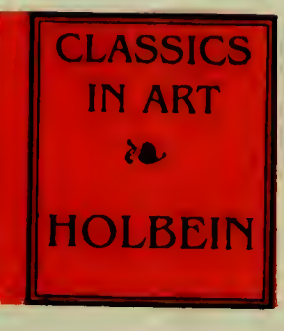
Hans Holbein's own portrait — Hans Holbein peint par lui-même

* Philadelphia, John G. Johnson

Bildnis eines Unbekannten

Portrait of an unknown man

Portrait d'un inconnu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